

^ateria-'lst'c Ltcp'a. 7K<sup>r</sup>:ugnoui his work James had  
 dramatized the  
 'black and merciless trigs' tnat ere behind great possessions.  
 Setting  
 himself firmly against both the Primitive and the Philistine,  
 he had  
 affirmed the healthy stance of the individual gifted with  
 what Melville  
 had described as 'irte^cr spaciousness' and the capacity to  
 view all  
 things with 'an eqjas eve'.

All this James did, as Graham Greene says, not as a  
 moralist,  
 but as a realist. Even v.hen he drew a circle around  
 himself and  
 the artistic *metier* he imaginatively inhabited, James was  
 not en-  
 closing cr fencing off significant experience, but was in  
 real fact  
 only including and deepening his 'felt life' until art and  
 vision co-  
 alesced into an organic design of human universals, It is  
 therefore  
 not impossible for a reader from another culture to enter  
 into and  
 respond to his fictional world and to deal with his work as  
 both unit  
 and progression.

Dr. Krishna Rao's bock, I believe, does full justice to  
 the unit  
 as well as the progression in James's fictional canon. Dr.  
 Krishna Rao  
 has defined refinement as that extension and orientation of  
 the human  
 consciousness v\hich recrciles ?nd blerds the nranichaen  
 oppositions  
 in culture and personality and ensures the fruition of  
 ultimate virtues  
 such as detachment, understanding, self-sacrifice and  
 forgiveness. He  
 describes how the Jamesian Ethic both artistically and  
 experientially  
 enacts the phases of quest, ordeal, crisis and fulfilment.  
 The in-  
 dividual arrives finally at a point, an epiphany, of his  
 consciousness,

and realizes the wasteful splendour of evil and the  
consummate power  
of compassion and renunciation. Dr. Krishna Rao's argument  
is fully  
documented, and its logic everywhere clearly and forcefully  
enunciated,

A. U. P. G. CENTRE, 1  
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**GUNTUR-5**

J

D. V. K.

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